

From: Panax@AOL.COM
Subject: Demographics
Date: February 22, 2005 11:40:07 PM CST
To: FRAMEWORKS@LISTSERV.AOL.COM
Reply-To: FRAMEWORKS@LISTSERV.AOL.COM

Any clues as to the demographics of the Frameworks list? I notice a few women contribute, but it does have a reputation as a male bastion. Any way to determine if people of color are represented? Also the economic status of who's here? I know you're all poor and starving (unless you have tenure), but how many come from comfortable upper middle class backgrounds, or are reliant upon trust funds. Do any of you make a living solely from filmmaking (not grants)?

FvK

For info on FrameWorks, contact Pip Chodorov at <PipChod@aol.com>.

I'm a dog.

--
Jim Flannery
jim@newgrangemedia.com

I'm a marsupilami

What is wrong with a Kommissar?

tripod depot

From: jasonlivingston71@HOTMAIL.COM
Subject: Re: Demographics
Date: February 23, 2005 12:01:20 PM CST
To: FRAMEWORKS@LISTSERV.AOL.COM
Reply-To: FRAMEWORKS@LISTSERV.AOL.COM

It'd be too bad if this thread doesn't develop, as it gets at some questions many people have about the community of a-g/exp makers. Maybe it's easier or more immediately compelling to tell one's own story about career and job and day-to-day survival (a recent, busy thread) than it is to perform sociology on oneself. I doubt anyone wants to be reduced to a set of descriptors. If people aren't comfortable divulging their economic status, maybe we could talk about people who aren't 'in the room.' Was Maya Deren a trust-funder? How did Hollis Frampton afford to make so many films? Especially for those of us who may be younger, these questions about class and status -- demographics, as FvK puts it -- can be real. By the way, I'd suggest agreeing right up front that having money or coming from money

doesn't necessarily correlate to producing a lot of or a lot of good a-g/exp film... in other words, we should be able to proceed with this without too much hand-wringing.

But then there's that old one about a therapy session in which the analysand divulges all kinds of information about sexual deviance, murderous fantasies, childhood trauma, but, when the analyst asks about the family finances, the analysand stands up and says, "You're disgusting!" and leaves.

From: bridget_irish@HOTMAIL.COM
Subject: Re: Demographics
Date: February 23, 2005 12:52:57 PM CST
To: FRAMEWORKS@LISTSERV.AOL.COM
Reply-To: FRAMEWORKS@LISTSERV.AOL.COM

this topic seems similar to the previous thread regarding how we support ourselves, etc, which seemed to get quite a bit of response...

what the heck, I'll provide some stats:

--I'm female, Irish-American, 39 - MFA (SFAI), BA (Evergreen) - 1st generation college graduate, come from working class/union backgrd

--paying day jobs right now include temporary full-time (M-F 8-5) legislative session work for House of Reps as a digital imaging tech (print processing jockey) and weekend parttime work at a friend's vintage/recycled clothing store

--no health benefits

--off-session, supported by unemployment comp with odd jobs here and there while continuing to apply for full-time permanent positions at colleges and museums - leaning towards tech and curatorial rather than teaching

--volunteer work includes co-coordinating and teaching workshops for a non-profit film society's media studio and organizing/curating CINE-X series for annual film festival

--have received various amounts of payment from screenings and performances - ranging from \$5 (screening in NYC) to \$200 (recent video installation in Tacoma)

--no grant monies yet (my fault - haven't quite applied myself yet, to residencies either...)

--awarded \$250 prize for short video last year

--not interested in re-locating for a job or better "art" opportunities - I grew up here, I like it here, my family lives here and I live in a house that's huge (live/work space w/my partner, and his work partner) with super cheap rent!

Is this what you had in mind?

Best wishes,
Bridget Irish, artist/curator/odd jobs

www.filmanddestroy.org
p.o. box 2372
olympia, wa 98507

co-coordinator/workshop instructor:
OFS Media Studio (formerly Olympia Film Ranch)
ofsmediastudio@yahoo.com
Olympia WA (360)754-4799

organizer/curator:
21st Annual Olympia Film Festival's CINE-X Expanded Cinema Series:
Int'l Shorts Showcase-Visiting Artists-Discussion Panels
November 5-12, 2004 -- www.olyfilm.org

From: jason livingston <jasonlivingston71@HOTMAIL.COM>
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
To: FRAMEWORKS@LISTSERV.AOL.COM
Subject: Re: Demographics
Date: Wed, 23 Feb 2005 13:01:20 -0500

It'd be too bad if this thread doesn't develop, as it gets at some questions many people have about the community of a-g/exp makers. Maybe it's easier or more immediately compelling to tell one's own story about career and job and day-to-day survival (a recent, busy thread) than it is to perform sociology on oneself. I doubt anyone wants to be reduced to a set of descriptors. If people aren't comfortable divulging their economic status, maybe we could talk about people who aren't 'in the room.' Was Maya Deren a trust-funder? How did Hollis Frampton afford to make so many films? Especially for those of us who may be younger, these questions about class and status -- demographics, as FvK puts it -- can be real. By the way, I'd suggest agreeing right up front that having money or coming from money doesn't necessarily correlate to producing a lot of or a lot of good a-g/exp film... in other words, we should be able to proceed with this without too much hand-wringing.

But then there's that old one about a therapy session in which the analysand divulges all kinds of information about sexual deviance, murderous fantasies, childhood trauma, but, when the analyst asks about the family finances, the analysand stands up and says, "You're disgusting!" and leaves.

From: Friedrich von Kampfer <Panax@AOL.COM>
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
To: FRAMEWORKS@LISTSERV.AOL.COM
Subject: Demographics
Date: Wed, 23 Feb 2005 00:40:07 EST

Any clues as to the demographics of the Frameworks list? I notice a few women contribute, but it does have a reputation as a male bastion. Any way to determine if people of color are represented? Also the economic status of who's here? I know you're all poor and starving (unless you have tenure), but how many come from comfortable upper middle class backgrounds, or are reliant upon trust funds. Do any of you make a living solely from filmmaking (not grants)?

FvK

For info on FrameWorks, contact Pip Chodorov at <PipChod@aol.com>.

For info on FrameWorks, contact Pip Chodorov at <PipChod@aol.com>.

For info on FrameWorks, contact Pip Chodorov at <PipChod@aol.com>.

From: elithea@GMAIL.COM
Subject: Re: Demographics
Date: February 23, 2005 6:08:20 PM CST
To: FRAMEWORKS@LISTSERV.AOL.COM
Reply-To: FRAMEWORKS@LISTSERV.AOL.COM

my turn, since I started the other thread Bridget refers to here goes:

I am middle-aged, single, white, female 1st generation college, comfortable middleclass while growing up but only, I suspect, because I was an only child and it was the 50-60s, which was a very different time here. I have no money behind me, but I do live in my mother's house which I inherited and which I have mortgaged to the hilt in

order to continue to live here where there is little opportunity for single women whose profession is artistic. Accordingly, I work at a university managing accounts for a college and hadn't practiced art for some 20 years before resuming recently instead of going completely nuts. But I can only make art in the evenings and on the weekends. I am not a filmmaker per se, but a painter and etc, making use of film stills and still-like images. I have an opportunity for a show of my work this summer, but first I have to get the work done so we'll see how it goes. I must keep the day job in order to avoid bankruptcy, but of course there's always the possibility that they'll let me go and then I'll have plenty of time to do what I want as bankruptcy would be a surety then. Not desirable.

One thing positive I can say is that the computer has made it much more feasible to get a body of work done than it was when I was 20 years younger. I can cut to the chase much quicker now than I ever could while making study after study drawing or painting. So that makes working in such short spurts much more productive, even while it increases my indebtedness and the seriousness of impending bankruptcy. And still, there's inevitably a time when the rubber hits the road and the actual pieces must be made, and I have yet to see how that gets done on just weekends. I'll let you know...